



GRAPHICS IN THE PHONG HOA NEWSPAPER ART MARK IN THE EARLY TWENTIETH CENTURY

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ABSTRACT

Summary: The first decades of the twentieth century marked a significant change in Vietnamese social life, when the French colonists set foot in Vietnam, at the same time a new culture began to appear in parallel with the native culture. Phong Hoa aimed to be the first satirical culture and art weekly newspaper of Vietnam which had many humorous, caricatures, and sometimes silly illustrations, but full of implication following every event that happens in society. That was the unique feature that no newspaper in this period has had, starting the democratic spirit of opening and equality in the ideology, literature and press of the Vietnam Literary Revolution in the decades of early 20th century, which we can see still influences today. Phong Hoa had the participation of painters Nguyen Gia Tri, To Ngoc Van, Nguyen Cat Tuong (Lemur), Le Minh Duc, Tran Binh Loc ... who were excellent painters trained from Indochina Fine Arts School. The content of this study referred to the graphic aspect in Phong Hoa, a premise for a style that could be named decades later - press graphic design. This was the art of using the language of illustrations, colors, words and other graphic elements to perform the function of visual communication. The research also assessed the aspects of art mode and language as issues of technology, aesthetic conception, visual style, motifs, colors... Focusing on analyzing properties and impacts of visual arts when applying to newspaper illustrations, and recognizing the important role of journalistic illustrator in the early twentieth century in general and Phong Hoa illustrator in particular.

KEYWORDS: illustration, newspaper graphics, Phong Hoa newspaper.

CONTENT:

The press played a particularly important role in Vietnam in the early years of the twentieth century because of the amount of information it provided to its readers. In Vietnam, the press was the voice of the feudal colonists and the authorities, but besides that, the press was also a means of education and weapons of political struggle on the literary forum of patriots. Newspapers were the main means of literature transmission in this period. This was also the environment that exploded popular writing movements in the 30s of the last century, typically Phong Hoa of Tu Luc Van Doan group.

In order for Phong Hoa to have a place in the Vietnamese newspaper village soon, Nguyen Tuong Tam invited many famous and well-known writers at that time to work for Phong Hoa such as Tran Khanh Giu (Khai Hung), Ho Trong Hieu (Tu Mo), later, there were Xuan Dieu, Tran Tieu, The Lu, Huy Can, Thanh Tinh, Doan Phu Tu ... and the artists Nguyen Gia Tri, Nguyen Cat Tuong, To Ngoc Van It was these key persons that created such a completely new Phong Hoa which has its own characteristics of ideological content, form and art style. This was also a condition for Phong Hoa in particular and press graphics in general at this stage have conditions for development.

1. Art design of cover:

Each newspaper had attracted readers or not, in addition to the content the newspaper aimed to mention, the newspaper form previously played an important role. Newspapers had eye-catching presentation form, reasonable internal layout was also a way to improve article content. The cover page could be considered as the face of the newspaper, whether it would attract readers or not, the form of the cover was also a factor for newspaper owners to invest and design beautifully. With the title of Phong Hoa, it was easy to guess the content inside to see that this was a newspaper for culture with interpretations around issues of customs, cultural items and social practices.

Phong Hoa newspaper:

190 issues of Phong Hoa from the launch to the end, the design had been changed 8 times. From the newspaper was designed in lower-case style, accounting for 1/8 of the newspaper page in No. 1 to the newspaper occupied half a page, adapted in an angular font style. There was a period when the newspapers were designed with non-serif, thin and bold type, Phong Hoa letters were pulled all over the width of the paper, appeared wavy lines extending under the foot of the Phong Hoa letter to emphasize and decorate the newspaper, in the later period, Phong Hoa became thicker and intertwined. Typefaces sometimes using lower case letters, sometimes using all caps, sometimes the letters had serif, sometimes the letters had non-serif, at the last period they were also combined with the logo of Eagle of TLVD. Each change of the issue design once changed the whole marquette cover of Phong Hoa, which was more suitable to the content and criteria of Phong Hoa newspaper in each period.

Illustration of Phong Hoa cover:

If the Phong Hoa issue went through 8 changes, the illustration in Phong Hoa was no exception. In the beginning, the illustration of the cover of Phong Hoa was just a picture of a small boat sailing in the wind, gliding on the fierce implied that this

was the goal, the hard time that the newspaper is engaged in. The expression of the painting is reminiscent of folk black and white wood carvings, but it also evokes a Japanese wood carving aesthetic. From the 13th issue, the photos of the boat was removed, the cover now has titles, headings and newspaper content to make it easier for readers to catch the information, the illustrations on the cover change with each issue.

The illustration on the cover became a unique feature of Phong Hoa newspaper, making it different from other newspapers of the same period. Except for special occasions, Tet issue was printed on the cover page, the others are always designed according to the intention: Letters and pictures divided the cover space to form a complete overall. Following the criteria set out: "Taking satire as a method, laughter as a weapon", the cover pages of Phong Hoa satirized and attacked the social situation at that time. The cover page of the PH40/1933 criticized the custom of having long hair with the drawing and the sour tone made Nguyen Van To had to cut off his long hair. The cover of PH 80/1934 was probably the prediction of Phong Hoa decades earlier, when the caricatures of the woman's hair changed since the Creation until the present time, what the future would be like [image.1]. Until the 21st century, looking back at the illustration on this cover, we not only admire the artist but also silently admire the thinking and imagination of the artist when the artist thinks that until the year of 19... Vietnamese women would have a bald head. The topical is also mentioned in the cover illustration PH 137/1935 on the theme of festivals. The Lim Festival in 1935 until the present time has not changed: "Lim's girls are rare this year. Provincial people coming can only see provincial people" - To Tu painter, when illustrating this, had to say so bored. In addition, Phong Hoa also criticized backward customs in society, superstitions should have been removed in order to move towards a more civilized society. A witty but profound smile implied the need to change the way of thinking and new perspectives for the times, especially when the press was used as a tool of the declaration of the intellectual people at that time.

There is more or less influence from the illustrative language of the French press: building vivid characters, flexible lines, characters always in dynamic positions... but we still feel the spirit of culture and graphics tradition is somewhat expressed in these illustrations. The illustrations of the Phong Hoa cover designs were woodblock print, that is, printed wood molds in the new typo printer at that period.

2. Illustrations in Phong Hoa:

Phong Hoa - a weekly newspaper full of information about politics, culture and society written in a multi-dimensional perspective of well-known and prestigious writers, journalists. It is also the newspaper that exploits the fine art elements in each of its chapters. We can encounter a lot of very romantic illustrations, proper scenes in the novels as well as the laughter satirizing, mocking all the bad habits in Vietnamese society in the early years of the twentieth century.

Illustration according to literature style:

TLVD came forth at this time to meet the needs of society, to stand up and attack on the old morals, customs and old culture to resolve concerns about ideology, satisfy emotional aspirations. In terms of literature, writing style of the Nam Phong

Magazine period was replaced by TLVD with a simple, clear and coherent style with gentle love stories and analysis of the social situation.

The work "Half of the Spring" by the writer Khai Hung posted in 1933 long on the Phong Hoa had built the character Mai struggling with the feudal ethical behaviour trampling on her happiness. The novel was fully illustrated by Dong Son painter. Right from the title, the artist has placed the image of the young girl who was shyly surrounded by peach branches with flowers. Fragile petals, a fragile young woman with a piece of scarves wrapped around her shoulders, her hair still covered, and her neck worn with beads. The bold "Half of the Spring" layout was placed across the picture as if implying an imperfection. In this case, the word became a shaping element of the picture, pictures featured words, and added content to the phrase and the story. The layout of illustrations was therefore also an aspect that clearly showed the relationship between art form and thought content in journalistic illustration.

A successful novel cannot fail to mention illustrations that are relevant to its content. In "Hard Life" of Khai Hung-Nhat Linh, the title was also paid attention to by the artist Dong Son. The winds, the waves rolled together, seethed white foam creating a violent wave like the life of Tuyet - a demi-monde who wanted to have a family life with an educated teacher. The artist applied very well the tactic of array strokes in wood carvings along with the word layout to create a complete title illustration, consistent with the content. Internal illustrations was often described in chapter, but it was not thus lacking in logic in each section.

Illustrations in the literary works all showed an understanding of the psychological evolution of the characters, a thorough understanding of the situation, and the story that the writer described. Using the tactics of expressing strokes and arrays to express the psychology of the character was the way that the painters of Phong Hoa often apply so that the artist had an overview of the character he would create. The writers had come up with a new concept of personal happiness, about love, considering it to be the only human reason. Therefore, all literary illustrations on Phong Hoa were always the expression of the beauty of people and parts of society but no less poetic and romantic. In the section of reportage, investigation or the series of memoirs, the martial art stories were illustrated by artists who had followed the topic to describe the object.

Caricature:

As a newspaper with ridicule, an indispensable part in the presentation of Phong Hoa newspaper was a caricature section with two typical figures Ly Toet and Xa Xe. The satire of Phong Hoa was aimed at satirizing the old and promoting the new. The old through the image of Ly Toet, Xa Xe, which was characterized by the former, old-fashioned, ignorant, cranky, dressed in a mess. The new one was enhanced through the image of Loan and Dung in "Breaking off", "Half of Spring" or "The Butterfly Fairy". If the French folk paintings only depicted an image of an unknown person, climbing the grease column, Phong Hoa put Ly Toet or Xa Xe in the picture, becoming famous figures from North to South. ... [image.2]

Making friends with Ly Toet was Xa Xe - a character with the right age of Ly Toet. The shape of Xa Xe was fat, short, with bald hair, and a spiral of curly hair. Xa Xe image was completely opposite to skinny and tall Ly Toet. Xa was born to fight against Li, to argue with mortar, to share his sadness and joy with Ly. The image of Ly Toet - Xa Xe was not of anyone, because after creating the character of Ly Toet, Dong Son artist himself invited everyone to join in drawing Ly Toet, as in an advertisement on Phong Hoa calling for a caricature contest of the character Ly Toet, which reminded potential participants that: "All of the special characteristics of Ly Toan, you must be all familiar."¹

Although many illustrators were involved in creating Ly Toan for Phong Hoa, no matter how different their style was, Ly Toet and the individual characteristics were still depicted in similar forms, easy to recognize. Ly Toet was always drawn with a typical mustache with a hat, scarf and pants that the village physicists liked, handing an umbrella to show his "village status". With these features, readers always recognized Ly Toet whether his name was clearly stated in the comment or not. Ly Toet, Xa Xe appeared regularly in Phong Hoa newspaper through funny stories, arguments, tickles, attitude "littl crazy" with reactions unlike anyone on the street, describing so many different aspects of life.

In addition to two famous characters Ly - Xa, Phong Hoa also brought many different characters to criticize social ridicule. Phong Hoa, No. 52/1933, page 14 had a satirical picture of the newspaper readers, or the dissemination of how to sit civilized on public transport in the drawing "On the tram - should not be like these people",² or the mandarins wearing a dragonfly hat ...

Despite its satire, criticism of the ugly, obstinate, laughable characteristics of people, Phong Hoa still attracted the special attention of readers through the charming and humorous drawings of journalists, the artists of this newspaper.

3. Advertising graphic in newspaper:

Any newspaper to survive must depend on advertising and Phong Hoa is no exception to that. Initially advertising in Phong Hoa newspaper was quite simple, only the small boxes at the bottom of the newspaper were like advertisements so journalists often made the most of the power of language, especially the words in

folklore, idiomatic language to make advertising messages easy to remember and get into the minds of contemporary consumers. The early advertisements of Phong Hoa were mostly text and did not include illustrations for the products. Each of them was used a different font style to create flexibility and identity for each product.

A lot of advertising writing, illustrated with pictures, very funny and easy to remember were composed during this period. As Phong Hoa newspaper reported on January 13, 1933: "These days, chewing words difficult/ It seems that you have toothache/ Get a toothpick and see a cavity/ Because the longer the more troublesome! Put your pen and book away right now/ *Trần Quang Minh*, this expert/ Tooth implant, extraction, fill are carried out very well as the rumors/ Immediately come without any doubts/ The medicine is very marvellous/ After applying for a while the pain is gone/ Immediately seeing the effect too quickly/ Going to school to introduce each other to this/ That is 199 Hang Bong/ *Trần Quang Minh*, a specialist in dental treatment/ See very affordable prices/ Be courteous, the rumors is right!" Each verse was a very witty illustration of the toothache and the need to buy medicine to cure it. This painting and annotation were the quickest and most effective way to advertise to the readers, because in this period, the number of illiterate people still accounted for the majority in society, especially the rural people. Because not everyone could read the text, to understand the content of those ads.

Recognizing the most attractive and popular of the masses were with the characters of Ly Toet and Xa Xe, pharmacies and wineries had taken the opportunity to put them on advertising, in order to attract the interest and purchasing power of people. Ly Toet's advertisements for drugs and alcohol are posted on Phong Hoa many times.

In the same alcohol store, Phong Hoa newspaper (15.6.1934) had an advertisement introduced by poet Tan Da: "We came back to take a bath of our pond/ Our pond was cool bath, our house's wine was delicious/ Think about the river is shallow the stone is worn out/ Whoever know national alcohol is still present". Or advertising the tonic for women after giving birth "Vin 33,500 tonic for women after giving birth is the best". (PH70/1934, page16). It could be seen that the advertisement had a complete layout, depth, spatial perspective calculation and is quite well arranged between text graphics and image design. High wine bottles made up the majority of the picture, next to the bottle of wine was the baby's cradle under the curved curtain. Far from the inside, the blanket-covered woman lay in bed after several layers of curtains creating a deep vacuum. The ad text about the price of wine, name of wine, address of the place of sale was written modestly below. The use of thin, dark pieces, as well as the curves on both sides that were both feminine, raised the problem that a woman after giving birth was very weak, they must abstain carefully, use tonic products Vin to quickly recover health.

In addition to advertising for household appliances and advertising for healing, beauty was also mentioned in many advertisements during this period. "All beautiful modern women use ToKaLon cream, powder, wax, soap". This is an ads for women makeup posted on PH121/1934. Using the image of 4 women representing both Asia, Europe and Vietnam, in a horizontal layout, the artist was very subtle when implicitly asserting that women everywhere needed to be beautiful and they were using our products. This was also one of the very few ads with the signature of an advertising design artist.

More than anyone, people who made product advertising for brands were aware that they had to create an ad image that catches the eye of the viewer, so that viewers still bought and maintained a brand. The content of the advertisement was also framed under other categories and usually located at the bottom margin of the page. The different content when placed on the same page would be lined and framed to clearly distinguish the categories. In the presentation, Phong Hoa did not use all the paper size but left space to create a rest for the reader. This presentation was learned by the owner of the newspaper, Nhat Linh journalist and learned from Rire, Canard Enchaîné, Gringoire, Marianne in France during the time Nhat Linh studied here. Thanks to that factor, Phong Hoa was considered a promising newspaper and standard presentation compared to other newspapers of the same time.

4. Lettering graphic:

A beautiful newspaper in addition to content elements, illustrations, the graphic graphics are also carefully invested items. Easy to see on the Phong Hoa numbers, the graphical characters change from time to time, especially the title of Phong Hoa. With chapters, or subsections within, text graphics were changed according to the content of the article. The use of bold letters is a common practice. The "Reverse water flow" section, "Clean beans", were items written by hand in soft writing. Some handwritten fonts, often written in a bold style, have a more spontaneous layout. Most of these fonts are used for small subsections such as "Funny", "Press review", etc. For example, it could see in the the "Funny" section a change in font style each year while the Ly Toet icon holding an umbrella with the Gia Dinh shoes hanging in the front remained the same. The novel titles also depended on the content to have a reasonable design for the fonts such as Nhat Linh's "Breaking off" Novels, "The Butterfly Fairy" by Khai Hung, "Own beauty for the ladies" .../

Sometimes, text graphics are also broken in an irregular way to create fun text for-

mats. In the spring issue of 134/1935, page 4, the artist designed the title of the article to celebrate the New Year of Tu Ly created a very liberal feeling in the text layout, in applying the shape of the satiric character Ly Toet, Xa Xe to the words. The pen, also the symbol of the journalist, was shaped in a basic alphabetical style.

After 4 years of existence and development, the change of typefaces, headlines or layout of an article has been thoroughly applied by journalist Nguyen Tuong Tam to create new, modern newspapers. The graphic of the word follows very closely to the content of the problem to convey. Large or small word formats follow the most basic design rules of a newspaper.

5. Art design artist for the newspaper:

Along with the advent of the press was the appearance of a team of journalists, editors, editorial staff, managers, illustrators in the North, Central and South. These names define a new career in a society that has an important tradition of deprivation. Similar to the similarity between the writer (journalist) and the scholar, the illustrator here is very different from the role of an artisan who illustrated, decorated on Buddhist book and illustrated Kieu stories and Thạch Sanh stories in villages several centuries earlier. Before the 19th century, apart from Han Nom books, Vietnam had almost no other books and books were not popular to the social ground, but only popular with the scholarly class. Books and magazines in the French colonial period, though developed in a colonial society, were also new things that were unprecedented in feudal times, and this was also the period when many languages were associated with the press: Vietnamese - National language and Nom scripts, old Chinese characters, French characters, English characters and Latin characters, however, Chinese, national and French words are popular, right on the same birth certificate. The words with the illustration created an aesthetic and informative life in which Vietnamese people were trying to rise up and be enlightened to have an independent and democratic country.

In 1925, the Indochina Fine Arts College came forth, making an important mark in the study of the development of Vietnamese fine arts and training many famous painters. Most of these artists, besides writing, were involved in illustrating books and newspapers as an official work, from Nguyen Gia Tri, To Ngoc Van, Nguyen Cat Tuong and Nhat Linh... The seriousness and responsibilities of the artists had contributed significantly to the transmission of explanatory miniatures, clarifying the meaning of newspaper content, decorating and beautifying newspaper covers into independent works. That made the reader not only receive the content of the newspaper brings but also receives the artistic elements that illustrations bring. "When illustrating, artists often give it a complete layout similar to their usual compositions, but illustrating books and newspapers does not necessarily do so, sometimes just a one corner of the house, street corner, corner of newspaper, book, drawings do not need to be completed, cut head, cut legs, depending on the liberty of the artist, so the illustration of newspapers and books is relatively free about the pen".³ Each artist had a unique expression style, a specific pen in the visual language had created a richness for newspaper pages. This was also a key point to the success of a separate presentation style for the newspaper different from other newspapers in contemporary society.

In order for Phong Hoa to attract readers, in addition to the content set by criteria, Phong Hoa highly valued the illustration and caricature for newspapers. Dong Son Nhat Linh himself passed the entrance exam but studied for only one year at Indochina Fine Arts School (1925). At the beginning of Phong Hoa, he was in charge of decorating and illustrating the whole newspaper. Later, he only illustrated the stories he wrote. Because these newspapers used quite a lot of visual materials, their cooperation with artists and students from Indochina Fine Arts College, it was not surprising as inviting Mr. Nguyen Cat Tuong, graduated from the Indochina Fine Arts School (1933) - who contributed illustrations, fashion models and articles to these weekly newspapers; Nguyen Gia Tri (graduated in 1936) regularly illustrated these magazines; To Ngoc Van (graduated in 1931); Tran Binh Loc (graduated in 1934) and Nguyen Do Cung (graduated in 1934) contributed images and news stories. A number of art cover by artists, especially Nguyen Gia Tri and To Ngoc Van, satirized domestic and international political and social issues. They were very skillful in the use of graphic arts, to play with the congressmen, the ministers... with the aim of fixing their attitudes, asking them to remember the people, and making the public understand more about political life.

The newspaper also organized prize-winning contests, such as contests of comic painting and paintings on the subject of Ly Toet, which had attracted many artists in the South and the North to participate in drawing for Phong Hoa, such as Manh Quynh, Tran An, Ngym, Dlan ... Even But Son, who composed Xa Xe, was a reader in Saigon, sent his first Xa Xe painting to the newsroom in 1934. The opening of the arms in front of the numbers of the writers, the drawers, exam takers, and the newspaper became more and more popular, the content became more and more concise. At sometimes, the issue of the newspaper has reached tens of thousands. A number that most contemporary newspapers are dreaming of.

Phong Hoa had been very successful when bringing together a team of writers, journalists, artists with the most mind and talent to work for the newspaper. Besides, the content of the newspaper closely follows the criteria of social satire, reflecting any bad habits or old customs along with illustrations and caricatures

suitable to the style and context. The mixed form and content supported each other to create a completely different style from the press in the same period of the early 20th century.

6. Artistic value of Phong Hoa.

As part of the national language press boom in the 1930s, Phong Hoa was published weekly for the following four years, with the final issue in June 1936. In July 1933, the weekly newspaper was up to 10 thousand editions, the evidence of the extreme prosperity of Phong Hoa. This was partly due to the newspaper's creative and entertaining content and presentation.

Phong Hoa's newspapers reflected an exciting urban environment, which attracted readers - combining news with fashion advice, humor, caricatures, and short stories and long-running novels period. Phong Hoa also introduced new items such as crosswords, matching points, and coloring pictures to find hidden pictures below. The text and pictures were alternated with advertisements, showing us that new products and commercial services were emerging more and more in line with the pockets of a growing urban middle class. Everything, from the latest Western-style costumes to cigarettes, drugs, cars and travel services, was placed next to the newspaper's articles and pictures. Therefore, it was the "modern" content of the newspaper that was linked to the modernization process that exists in the products and services offered.

The two aspects of fine art and humor combine each other very well to make a unique style of Phong Hoa. It is an ingenious creation based on the basic knowledge of European and Asian art, both ancient and present. Phong Hoa became to have more and more readers, becoming an unrivaled newspaper in the newspaper village at that time. Articles expressing social criticism - something that the press in this period always avoids that made readers very eager to read. In addition, due to the gathering of many excellent writers of Tu Luc Van Doan, the literary and artistic works printed on Phong Hoa were art that this period is lacking. It brought a new source of vitality to the literature, making everything escape from the context of bondage, bringing confidence and refreshing laughter to the public.

Nhat Linh - Nguyen Tuong Tam himself was also a writer, artist and editor, director of the Doi Nay printing house. He was aware that the survival of the newspaper depends on the content of the newspaper, the manner of presentation and the quality of the writer. Therefore, he took care of the very thoughtful printing work from the book cover to the content, so that the newspaper must be beautiful, the content must be good, have good ideological value, and would not deviate from the stated principle. One thing to add was that thanks to Tu Luc Van Doan, Phong Hoa had excellent novels, modern expressions but bearing Vietnamese style; hard but non-discouraging essays easily entering the reader's heart and satire was the great contribution of Tu Luc Van Doan to the democratization of social life.

Also with the ideal of changing the face of society and people, in addition to bringing satirical laughter, TLVD and artists, architects had introduced a new hygienic way of living, a new type of Light house. The section "Model house", managed by architect Nguyen Cao Luyen, was surveyed and sampled in rural areas around Hanoi, such as in Ve Village (Dong Ngac). Facing the situation "The two houses are facing south, parallel, one is front and the other is behind, about 3m yard away. Therefore, the one covered the wind of the other and the most annoying was that the cottage was made in front of the ancestral temple, damp and damper, and the ancestral temple looked very dirty"⁴, he drew and designed the new, airy, convenient house with perspective for readers to easily see and visualize. The architects Nguyen Cao Luyen and Hoang Nhu Tiep have collaborated to design a light house, building a new atmosphere for the poor, so they can have a better life.

In addition to guiding people to build houses in the most convenient ways for them, Phong Hoa also could do one more thing: orienting the style of dress for a significant number of women in society. Nhat Linh has appeared in the section "Beauty for women" of Phong Hoa Spring newspaper, No. 85 (February 11, 1934). He assigned painter Nguyen Cat Tuong to make improvements in women's clothes. This artist was both writing and drawing... with the analysis and presentation of the strengths and weaknesses of contemporary Women's Apparel. After reasonable analysis, he made innovative suggestions that were thought to be suitable for the weather, comfortable to exercise, blood circulation and to respect the lovely beauty of women. Joining with artist Lemur Cat Tuong, Dong Son (Nhat Linh) also offers some suitable clothes for female students and clothes for rural women (according to him, urban women could use it). All new things for women were originally published in Phong Hoa, later on the special issue of Beauty published by Life publishing house. Up to now, Vietnamese Women's Apparel is still in Lemur's form but modified to suit modern circumstances and fashion trends.

The graphic press, which was Phong Hoa, had made a great contribution of professional painters such as To Ngoc Van, Nguyen Gia Tri and Nguyen Cat Tuong, etc. Although they had not been officially trained in design, the artists participated in the commentary and design with many exquisite hand-painted cover designs in the style of easel painting, while bringing the contemporary aesthetic spirit and individual artistic style of each artist, others used traditional engraved language. This was the time when designers (designers) were identified with the artist's name.

Phong Hoa had done new things for society in addition to the satire and criticism of bad customs and habits. The development of convenient house types or modern clothes are achievements that enhance the prestige of Phong Hoa and Tu Luc Van Doan. What Phong Hoa created had had a profound impact on the press in the same period in the 30s and even the current press.

CONCLUSION:

Phong Hoa learnt a lot from the method of French newspaper decoration and caricatures in integrating culture, life, politics into art, and had favorable conditions when gathering quite a lot of talented writers and painters. Through Phong Hoa newspaper, TLVD expresses the democratic aspiration in cultural and artistic life. Democracy is foremost in a very organized routine of an art organization built on new Western and European standards. It really had more and more profound influence, the democratic spirit in TLVD has also gradually spread out and was used by the whole office as an aesthetic principle, a principle of flexible but invariable professional practice, in any creative arts literature as well as all their social activities. The acquisition of Western culture, the advancement of lifestyle civilization that manifests itself in its depth as creative activities, the way of thinking, Western graphic language has had a profound impact on the shape of forming many characteristics and appearance of a completely new art field in Vietnam - journalistic graphic design. This is a qualitative step in the process of contacting with Western cultural civilization, opening the process of modernizing the national culture in many aspects.

Phong Hoa publication was a mark in the process of developing cultural arts in general and of Vietnamese newspaper graphics in particular. No. 190 - Phong Hoa was closed (in 1936) but its repercussions were widespread and had a great influence on the press in later periods.

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- XIV. Dang Thanh Van, Illustrations and literary works, resonance in art creation, Proceedings of Applied Graphic Workshop, Fine Arts Publishing House, Hanoi, 2002.

NOTES:

- I. Phong Hoa number 86/1934, page 6
- II. Phong Hoa number 15/1932, page 6
- III. Hoang Minh Phuc, Vietnam's modern wood carving and printing graphics, The World publishing house, 2015, p. 134
- IV. Phong Hoa number 117/1934, page 9

APPENDIX IMAGE



Image.1. Phong Hoa cover (Nation library of Vietnam)

APPENDIX IMAGE

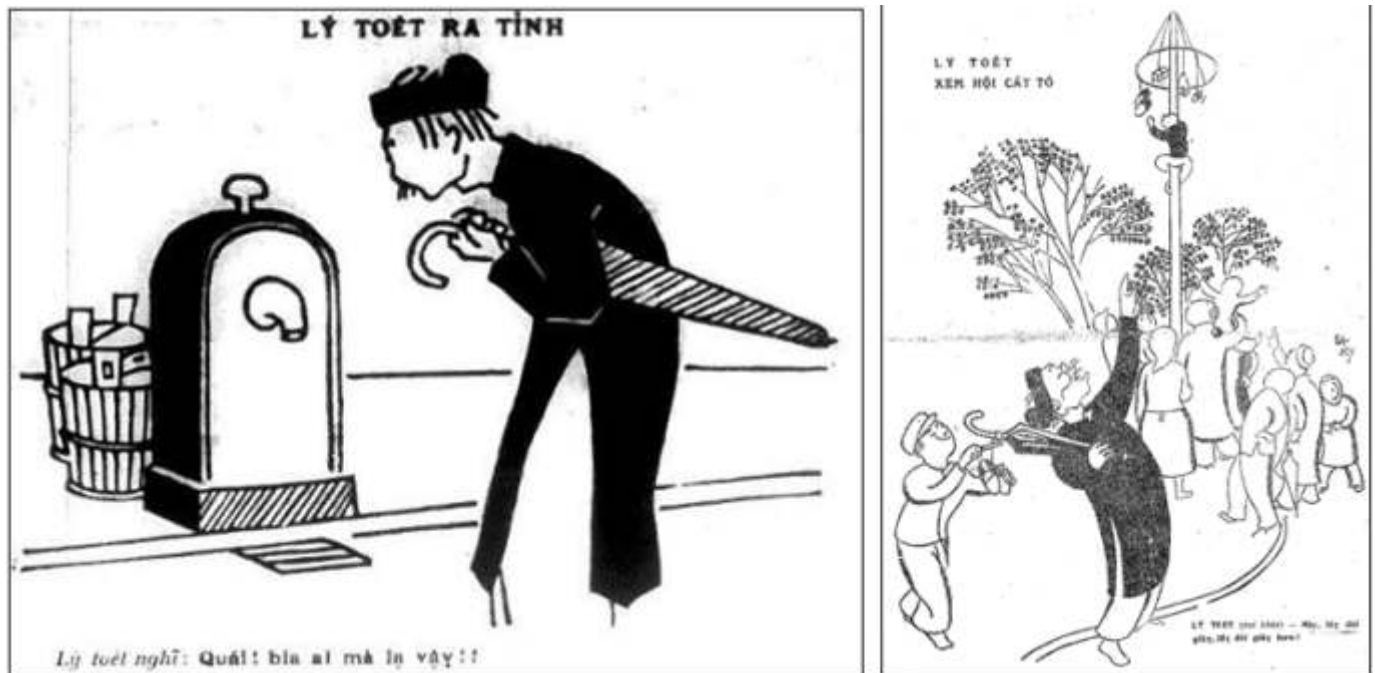


Image.2. Ly Toet in Phong Hoa newspapers (Nation library of Vietnam)